

Attractions of the Current Week in the Leading Washington Theaters

Biggest Dramatic Event of Season Occurs This Week

We Bid Farewell to the Fine, Familiar Figure of Forbes-Robertson, Representative of the Highest and Best There Is in Dramatic Art.

By JULIA CHANDLER MANZ.

When this week, at the Belasco Theater, we take farewell of the fine, familiar figure of Sir Johnston Forbes-Robertson who has represented for a decade all that we believe to be the highest and best in things theatrical, we shall lose one who brings to mind the words of Garrick: "An actor and a gentleman—it's precisely the same thing."

For nearly forty years now Forbes-Robertson's remarkable personality has puzzled playgoers, in that it is at once so prominent and yet so unobtrusive, for his is the charm of noble-minded simplicity, portrayed in a voice which falls like a velvet flute note on the quiet evening air. For nearly forty years his art has been the most satisfying which the stage has known, because of its combination of human and classical quality, and no one will feel any disposition to deny that he has well deserved George Bernard Shaw's description of him as "the greatest classic actor on the English stage," for he has touched nothing that he has not adorned; he has attained heights where he has been without a peer; in every circumstance he has made others think nobly of his art, and so it happens that the leading literary and dramatic writers of two continents have been spendthrifts of their eulogy since he began his farewell to the stage last June in London, and so will continue to eulogize until June, 1915, when the last curtain will have fallen and Forbes-Robertson's public career as an actor will have come to an end.

As is well known, Forbes-Robertson started out to be an artist, and before he was twenty-one made money as a painter of pictures. His father, Mr. John Forbes-Robertson, was a distinguished art critic and journalist, and, at his home near the British Museum on Sunday afternoons a remarkable company of the most brilliant representatives of art, science, and literature would gather, and here the son, who was to achieve such fame as an actor, was brought up. Painting pictures was thought to be too precarious a profession for a lad who was one of a family of eleven, so he turned to the stage for a livelihood, having decided to devote himself to which, it was very fortunate, that he came under the influence of so great an artist as Samuel Phelps—a splendid master with that rare capacity for imparting his knowledge to others, a gift which does not always accompany genius.

Forbes-Robertson made his first appearance in 1874 at the Princess Theater in Oxford street, London. "In those days," he says, "the great place was the Prince of Wales Theater in Tottenham Court-road under the management of the Bancrofts, the pioneers of so much that was helpful in the drama, and of a great deal in the way of competence, care, and detail in presenting plays."

"The old Haymarket was still going on, but the company was getting old. These were the two established theatres at that time, and there were also Shakespearean revivals at Drury Lane. There was not very much being done besides. In fact there was nothing in London at that time to approach Charles Calvert's ambitious revivals of Shakespeare in Manchester. You could not then see such productions as these in London; you had to go to Manchester for them, just as you had to go there for the great orchestral concerts by Halle."

Forbes-Robertson remained for some time with the Bancrofts at the Prince of Wales, but he soon became the leading man in London, successively at the Haymarket, and with John Hare at the Garrick, where he appeared in several of Pinero's plays such as "The Frolic" and "Diplomacy," later with Henry Irving at the Lyceum in a score of notable roles which challenged comparison with the characterizations of Irving himself. There was no keeping back this young actor with the beautiful aesthetic face which Rossetti himself had delighted to paint, and the wonderful flute-like voice which made an irresistible appeal to his every auditor.

Henry Irving commissioned him to paint the beautiful church scene for his production of "The Merchant of Venice," and later leased him the Lyceum Theater in which to produce his incomparable "Hamlet," his wonderfully poetical "Romeo," and his conscience-haunted "Macbeth," which were all successful productions at other theaters included a scholarly presentation of "Othello," "The Merchant of Venice," "Michael and His Lost Angel," "For the Crown," "Mice and Men," "The Light That Failed," "The Sacrament of Judas," "The Devil's Disciple," "Caesar and Cleopatra," and last "The Passing of the Third Floor Back," which ran an entire season in New York, and in which Forbes-Robertson was last seen in this city.

Speaking of his permanent retirement from the stage during his London engagement last year at the historic theatre of Drury Lane (where he was honored by the King ere his close with a title), Forbes-Robertson said:

"I shall retire to London, to my home in Bedford Square, where I intend to see a great deal more of my lovely daughters than circumstances have allowed me to do in the last few years. "Five or six leading publishers in London have asked me to write my memoirs, with a plea that I begin the work immediately. I doubt very much if I shall do that, preferring rather to wait a few years until I obtain a better perspective. There are matters of which I should like to write which I cannot touch now."

"I shall compile the acting versions I have made of Shakespeare's plays? Yes, that would be interesting, but although I have appeared in many, many Shakespearean productions I have personally produced only five. These are 'Romeo and Juliet,' 'Macbeth,' 'Hamlet,' 'Othello,' and 'Merchant of Venice.' I have made an acting version also of 'As You Like It.' Perhaps the compilation of these versions at some time in the future might be very interesting."

"But for years I have longed to return to my first love—painting. I have continued to keep my interest in painting and manage even now to do some work."

CALENDAR OF THE WEEK.

Belasco—Forbes-Robertson's Farewell.
Columbia—Tom Terriss, in Repertory.
National—"The Dummy."
Polis—"Stop Thief."
R. F. Keith's—High-class Vaudeville.
Gayety—Miner's Big Frolic Company.
Cosmos—Vaudeville.
Casino—Vaudeville.
American—Vaudeville.

I anticipate many happy hours with my oils and easel and canvas. "And then, again, there is work for me to do in connection with the School of Dramatic Art, in London, which Sir Herbert Tree and other actor-managers started about five years ago and which has proved to be such a success."

The repertoire in which Sir Johnston will be assisted by his wife, Miss Gertrude Elliott, and the company which supported him when he inaugurated the season of the new Shubert Theater in New York last fall, will not include Shaw's "Caesar and Cleopatra," the reason assigned for which is that the exactions of three performances of "Hamlet" are so great as to make the further inclusion of the Shavian contribution to the art of heroic acting impractical within the limited engagement of a single week.

Another artistic achievement of the current week in local theaters is promised at the Columbia Theater where Tom Terriss, the English actor, brings an all-English company in a repertoire of Dickens, presenting his own arrangements of "The Christmas Carol," "Shadows" from "The Cricket on the Hearth," "Fagin, the Jew" from "Oliver Twist," and "Nicholas Nickleby," while the National offers a new comedy, "The Dummy," by Harvey O'Higgins and Harriet Ford, authors of "The Argyle Case," in which Robert Hilliard was seen here earlier in the season.

"The Dummy" is a four-act detective play which was given its first presentation several weeks ago, withdrawn for the purpose of making a few changes, and reproduced last week at Nison's Apollo Theater in Atlantic City, where it was well received.

Prior to her collaboration with Mr. O'Higgins in the writing of "The Argyle Case," Miss Ford achieved considerable success as a playwright, having been responsible for "The Gentleman from France," in which Kyrie Bellow and Eleanor Robson were starred; "The Greatest Thing in the World," which served Mrs. Sarah Cowell-Le Moyne as a starring vehicle, and also the successful newspaper drama, "The Fourth Estate," which she wrote in conjunction with Joseph Modill Patterson.

The cast for the new piece includes names which give assurance that it will be well acted. Ernest Truex, who will be recalled for his fine creation of the boy hero of David Belasco's production of "The Good Little Devil," has the role of the boy detective in "The Dummy," and little Miss Joyce Fair, who will be seen as the kidnapped heroine, is a fairy-like little creature of but ten summers, whose graciousness and intelligence have already scored two distinct hits for her in "Little Christina" at the Princess Theater, New York, and "The Real Thing," in which she was seen here with Miss Henrietta Crossman.

Then there's Ada Dwyer, an account of whose fine character delineations will be found elsewhere in this department today, and quite a list of other experienced and proficient stage folk, including Joseph Tuohy, who was one of the detectives in "The Argyle Case," and for four seasons leading comedian with Lillian Russell; Frank Connor, who played leading roles with Kyrie Bellow for many seasons; and John N. Wheeler, recently associated with David Belasco's production of "The Governor's Lady."

The Week's Amusements.

Belasco—Forbes-Robertson's Farewell.

Forbes-Robertson makes his farewell visit to Washington at the Belasco Theater this week. His program comprises four of the plays with which his name is indubitably associated. On Monday and Saturday nights and Wednesday afternoon, he will be seen in his internationally famous impersonation of Hamlet. Kipling's "The Light That Failed" will be played on Tuesday and Friday nights, and "The Third Floor Back," in which he was last seen in this city, on Wednesday night and Saturday afternoon. Mrs. Madeleine Lucette Ryley's delightful eighteenth century comedy, "Mice and Men," will have its only performance on Thursday night. Gertrude Elliott, the charming American actress and wife of Forbes-Robertson, is playing all the leading feminine roles with her husband. The same company which supported these players during Forbes-Robertson's farewell season at Drury Lane, London, and at the Shubert Theater, New York, will be seen here.

Forbes-Robertson does not intend (alas) to come back to the boards. This is a real farewell. Well, after a lifetime in the service of the highest dramatic art and beauty, it is only fair that he should receive a fitting send-off. He is being arranged for by the many clubs and student bodies that are interested in the works of Charles Dickens.

National—"The Dummy." The distinction won by Harvey J. O'Higgins and Harriet Ford, as the authors of the famous detective play, "The Argyle Case," will doubtless add materially to the interest in this week's presentation of the new comedy, "The Dummy," at the National Theater. The new play is in four acts, and has to do with detectives and "shady" people. It is said to be quite different from the usual detective play, however, as there is a distinct vein of comedy in conjunction with the exciting incidents. The plot is based on the kidnapping of a pretty child, the daughter of wealthy parents, who have separated through trifling misunderstandings. Each thinks the other has possession of the missing child, until their eyes are opened by the famous detective Babbings to the fact that the child is being held for ransom by a well-known Chicago crook. Through the aid of the detective and a shrewd New York youngster in his employ, the schemes of the kidnapper are laid bare, and the "kid" detective is handsomely rewarded for his skillful work.

Mr. Terriss has made a careful study of the more interesting of the many Dickens roles, has been careful to bring out the most interesting points of this truly wonderful series of creations.

Mr. Terriss' repertoire for the week embraces, for Monday, Wednesday, and Friday evenings, "A Christmas Carol," followed by "The Cricket on the Hearth," in "A Christmas Carol" Mr. Terriss is seen as the old miser "Scrooge," which has been pronounced everywhere as a masterpiece. On Tuesday and Thursday evening, Mr. Terriss will be seen in his version of "Fagin the Jew," from "Oliver Twist," followed by "Nicholas Nickleby." On Thursday matinee, a double bill consisting of "The Cricket on the Hearth," followed by "Nicholas Nickleby," will be presented. While for the Saturday matinee the selection has been made first of "A Christmas Carol," which will be followed by "Nicholas Nickleby." The final bill for Saturday night will consist of "Fagin the Jew" and "A Christmas Carol." Mr. Terriss has surrounded himself

with an exceptionally fine English company, and every attention to the minutest detail has been given to the scenic equipment, a complete production being carried for each and every presentation. Several special nights during the week are being arranged for by the many clubs and student bodies that are interested in the works of Charles Dickens.

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company of three farceurs, led by Frank Wunderlich, aids in amusing the audience.

The story begins on the morning of a wedding in the home of William Carr. The head of the house has purchased a beautiful diamond necklace as a wedding present for his daughter. After the gift has been put on exhibition the father, absent-mindedly, picks it up and drops it into his overcoat pocket. In the midst of the excitement caused by the disappearance of the diamonds, he discovers what he has done, and, remembering his former mania for "taking things," decided that he has again become a kleptomaniac.

When other articles are stolen by a dishonest maid in the home, the bridegroom-to-be, into whose pocket the maid has slipped one of the articles, recalls the fact that there is a kleptomaniacal tendency in his family, and is convinced that it has broken out in him. He decides that he ought to be watched, and engages a detective by telephone for that purpose. Before the detective arrives, the new maid introduces a real crook into the Carr household. He is discovered by the bridegroom, who mistakes him for the detective. The subsequent activities of the genuine thief, the housemaid, who is his assistant, and the two unhappy self-suspected kleptomaniacs, furnish the action for the play.

R. F. Keith's—High-class Vaudeville.

The leading attraction at R. F. Keith's Theater this week is "Arcadia," the latest musical spectacle to win success in the metropolis. It is produced by A. B. Rolfe, who gave being to "Te Coloidal Septet," "The Courtiers," "The Rolfeana," and other pretentious conceptions. In his latest hit there are eleven artists and actresses of international fame as solo players upon the principal musical instruments, and their program is large and varied. The extra added attraction will be Joseph E. Howard and Mabel McCane, the former being the well-known comedian and composer of popular songs, among them "Wonder Who's Kissing Her Now?" and the latter is the comedienne and singer. In their act they are joined by Mr. Howard's former success in response to the demand of the audience. The next stellar number is Ed. Wynn and company in "The King's Feast," said to be funnier than his earlier hit, "Joy and Gloom." A

company of three farceurs, led by Frank Wunderlich, aids in amusing the audience. George Ade wrote "Speaking to Father," concerning the troubles of a would-be married pair, for Milton Pollock and company, who will play it here this week. Other attractions will be Kipling's "The Light That Failed," the pipe organ recitals, and the dancers after the performance week days.

Gayety—Miner's Big Frolic Co.

"The Big Frolic" company of Edwin D. and Tom Miner, will be the attraction at the Gayety this week, in a two-act, five-scene musical burlesque entertainment by Dave Marion, entitled "Mixed Pickles." All of the scenic equipment are from the Lee Lash studios, and the piece is produced by James Gorman, responsible for so many of the Cohen successes.

Sam Rice, the daffydill comedian, is seen in the leading comedy role of Fritz Dill, a millionaire pickle manufacturer, at whose home the first act is laid. Prof. Whackam, at whose school most of the scenes in the second act are laid, is played by Felix Rush, while Lulu Beeson is seen in the role of his daughter Gladys. Others in the cast are Chester Nelson, Harry Keeler, Frankie Grace, Harry Loraine, Blanche Curtiss, and Anna Bragg. A special feature with the production are the dancing Skelleys, who give, among other late dances, the Tokyo tango, garbed in native Japanese costume and surrounded by the chorus of thirty typical Mine beauties.

On Friday night the country store, lately inaugurated by Manager Peck, will be the added attraction. Prizes of all kinds will be distributed.

Cosmos—Vaudeville.

Irene West, famous as a Kanaka ballerina, and her Royal Hawaiian Sextet, will be the leading attraction at the Cosmos this week in what the management describes as the most elaborate scenic spectacle ever offered at this theater. Features of this attraction, which comes from the highest realm of vaudeville,

will be the interesting dances and weird native melodies of the Hawaiian Islands of the long ago. This will be its first appearance of the act in Washington, and its last in America. An supplemental attraction, the Franco-American company, including a quartet of noted foreign singers, will present the operatic gem, "An Idyll of Venice," and Mr. and Mrs. J. R. McCann a charming original playlet, "My Dan from Dixie," with a story of heart interest and quaint characters of the South. Alf Bonner and Anna Meek will give their offering of dance specialties, songs, and incidental comedy; A. J. Farwell, the newspaper cartoonist, will be presented by Bert Levy, for a novel entertainment in pictures, and Billy Barron will complete the bill with songs and character impersonations. The Pathe motion pictures of big world events and the photo-comedies will complete the bill.

Casino—Vaudeville. A playlet with a heart interest story, a dramatic surprise, and many merry moments, "The Man from Italy," will serve to present Murray Livingston in a character novelty at the Casino this week. Mr. Murray will be supported by a competent company and his act is said to be of stellar order and very entertaining. Boston, Tillson and Parker will come from the big vaudeville circuit with their musical and scenic novelty, "A Yard of Music," which has incidental moments of comedy entertainment. Carley Carlos, a European dancer and character song singer, will give a repertoire of specialties, "The Three Bordenes, an aerial exhibition which is said to be full of thrills, and Dave George, a laughable monologue. Added night features will include the surprise party Monday, the country store Tuesday and Wednesday, the prize dance contests Thursday, and the merry offerings of the amateurs Friday.

Columbia Today—Film Production.

The most thrilling photo-drama that George Kleine has ever produced in this country is his latest success, "Between

Savage and Tiger," which will be seen at the Columbia Theater today at 2 and 5:15 o'clock. It is a six-part production by the Cines Company, of Italy. It presents a story of adventure and romance in the jungles of India. Tigers, water buffalo, antelope, savages, and all the other wild elements with which the jungles of India abound are utilized in rounding out a tale of gripping interest. It is the first big modern production that Mr. Kleine has imported, and illustrates the versatility of the Cines Company. According to all accounts, no animal or adventure story that has thus far been seen in this country can compare with "Between Savage and Tiger."

Garden—Feature Films.

Today's feature at Moore's Garden Theater will be a production entitled "Beneath the Car," in multiple reels. The program will further include a new Keystone comedy, and an abbreviated concert by the Garden Symphony Orchestra. Alexander Dumas' "The Three Musketeers" will be the main attraction on Monday, Tuesday, and Wednesday. On Thursday and Friday will be shown "Mary Magdalene," a camera production of the play that in large part helped to establish the popularity of Mrs. Fiske. It has been adapted for the screen by William Winter and is interpreted by an acting company of over 100 people.

Orpheum—Feature Films.

At Moore's Orpheum Theater today will mark the final showing of Mary Pickford in "A Good Little Devil," adapted and staged under the personal direction of David Belasco. Along with this feature will be shown a first-run comedy picture, and in addition there will be a brief concert by the Orpheum Symphony Orchestra. The chief attraction on Monday, Tuesday, and Wednesday will be "The Triumph of an Emperor," a stupendous film creation employing more than 1,000 people and 500 horses. On Thursday and Friday will be seen "Woe to the Conqueror," a story of Russian life, and founded in part upon Bar-

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